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Christie, James, 1773-1831.
Catalogue of a truly capital & highly
valuable
assemblage chiefly of distinguished
Italian, and a
few Spanish, French, Flemish, and
Dutch pictures

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A
CATALOGUE

OF

A TRULY CAPITAL & HIGHLY VALUABLE ASSEMBLAGE

CHIEFLY OF DISTINGUISHED

Italian, and a few Spanish, French, Flemish, and Dutch

PICTURES.

Of the finest Class,

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FLORENTINE, ROMAN, VENETIAN, LOMBARD, and BOLOGNESE SCHOOLS,

From the Revival to the Perfection of the Arts.

AMONG WHICH ARE

Mary Magdalene transported by Angels, by FRA. BARTOLOMMEO—Charity, by A. DEL SARTO, mentioned by Vasari, and all the principal French Writers on Painting, formerly in the King of France's Collection—A Cabinet Picture, by RAPHAEL, unique—Europa, a Concert, and Portraits, by TITIAN—Holy Family, PARMEGIANO, St. Francis, A. CARACCI—A Warrior, GUERCINO, half-length—A grand Landscape, G. POUSSIN—A Ditto, CLAUDE—Virgin, Child, and St. Anne, MURILLOS—Bathsheba, a chef d'Œuvre, REMBRANDT—His own Portrait, Ditto—and others, by TITIAN, GIORGIONE, GUIDO, ALBANO, RUBENS, &c. &c.

WHICH WILL BE SOLD BY AUCTION,

BY MR. CHRISTIE,

At his Great Room, Pall Mall,

On SATURDAY, the 25th of MAY, 1811,

PRECISELY AT ONE O'CLOCK.

To be Viewed Four Days preceding the Sale, when Catalogues may be had (at One Shilling each)
at Mr. CHRISTIE's Office, Pall Mall.

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Conditions of Sale.

I. **T**HE highest Bidder to be the Buyer; and if any Dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. - No person to advance less than 1s.—Above Five Pounds, 2s. 6d. and so on in Proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, in part of payment of the Purchase Money: in default of which, the Lot or Lots so purchased, to be immediately put up again and re-sold.

IV. The Lots to be taken away with all Faults at the Buyer's Expence, within One Day after the Sale.

V. - To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before Delivery.

VI. Upon Failure of complying with the above Conditions, the Money deposited in part of Payment, shall be forfeited, all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulter at this Sale.

CATALOGUE,

&c. &c. &c.

SATURDAY, the 25th of MAY, 1811.

PICTURES.

PADOVANINO 1 **LOT and his Daughters.** An elegant composition, exactly in the manner of the series of pictures of the Loves of the Gods, at Blenheim, which are undoubtedly the work of Padovanino, though they have been long ascribed to the pencil of Titian

ALESSANDRO TIARINI 2 **The Sudarium of St. Veronica.** This Artist was considered one of the best scholars of L. Caracci

FRANCESCO VANNI. 3 **Our Saviour appearing to St. Catherine;** on copper

NICCOLO POUSSIN.. 4 **A correct copy of the celebrated antique Picture, called the Aldobrandini Marriage; of the bold execution of which the laboured drawings commonly seen give no just idea**

- 5 The Shepherds' Offering. A picture of merit, by an anonymous artist of the Lombard School
- 5 PIETRO DA CORTONA 6 His finished Sketch for the very celebrated Fresco on the Ceiling of the Hall of the Barberini Palace, at Rome
- 5 PIETRO SUBLEIRAS 7 A native of France, who chiefly resided at Rome, and was one of the last artists of eminence in that school. A finished Study for his admired Altar Picture, copied in mosaic in St. Peter's Church at Rome
- 3-10-0 VAN GOYEN 8 A very small specimen, in which however the appearance of motion in the water is admirably expressed
- 4-16 LUCAS CRANACH .. 9 Next to Albert Durer, this artist was considered the best Portrait Painter in Germany, of his time. It is probable that this is the Portrait a Princess of Saxony, at which court Lucas was employed during the greater part of his life
- Gs 22 1/2 POELEMBURGH 10 The Holy Family. A highly finished and well preserved picture
- 6-15-0 VANDERNEER 11 Sunrise. Admirable for its effect
- 00-10-6 FYT 12 Dead Game, with a Cat. One of the best pictures of that excellent painter.—From Lord Mazarine's Collection
- 15-15-0 ESA. VANDERVELDE 13 Returning from a Fair. The merit of this artist is at present little known, except from his etchings; from this specimen he seems entitled to what he maintained during his life-time, a very high rank amongst the Painters of his school
- 100-10-0 J. RUYSDALE 14 Wood and Water. A tranquil scene
- 25-4-0 VAN GOYEN 15 View on the Coast of Holland, with his mark and date. It is rare to meet with pictures of this artist, who painted with a very small body of colour, in such perfect preservation—on pannel

- 31-10-0 HAN DYK... 16 A Nymph Sleeping. A study from nature for his Antiop e
All most... is painted in his boldest manner
- 01-0-0 A. OSTADE... 17 A Dutch Concert. The reflexion from the white paper on
the face of the Old Woman, is admirable
- 21-11-6 A. CUYP... 18 The Portrait of his Son. Not inferior to Rembrandt
- 36-15-0 JAN. MIELE... 19 A Landscape, with Italian Peasantry. One of his very
finest pictures.—From the Collection of the late Sir
L. Dundas.
- 14-14-0 MARIA COSWAY... 20 A Jewish Woman ascending the Steps of the Temple, with
an Offering of Doves. This picture was considered
by the fair artist as one of her best productions, and
has been finely engraved by Mr. Tomkins
- 12-12-0 H. FUSELI, Esq. R.A. 21 The Dream of Eve; from Milton. Admirable for its com-
position and effect
- 25-4-0 DITTO... 22 Sin and Death; from the same Poet. These two pictures
are, it is presumed, two of the finest effusions of this
great artist's genius, and have been since in the pos-
session of the Proprietor, engraved upon a large scale,
amongst a selection of what their author deems his best
works
- 11-11-0 CAMIL. PROCACCINI 23 The Repose in Egypt. Pannel
- 55-13-0 NICCOLO POUSSIN... 24 Landscape, with Figures reposing, and a distant View of
an ancient City; the solemn tranquil effect of Evening
Twilight in Niccolo's Roman manner.—Brought from
Rome by Mr. Ottley.
- 14-14-0 25 The Dead Christ, with the Maries. A grand and pathetic
composition; a capital picture of an unknown Italian
artist of a great school
- 25-4-0 LUCA CARRIAGIO... 26 Venus lamenting the Death of Adonis
- 5-15-6 27 The Virgin and Child, pannel, by an unknown Artist of
the Raffaele age

9-9-0 Giotto 28 A Fragment of his Frescoe painting, from the Chapel in
the Carmelites Church at Florence. Sawed from the
wall by Mr. Patch, before the rebuilding of the
Church, after the fire of 1770, and presented to its
present owner by the late Charles Townley, Esq. by
whom it was brought to England. As Boccaccio
was the father of modern prose, so was Giotto, as a
late eminent Italian writer justly observes, the father of
modern painting

10-16-0 SIMONE MEMMI 29 Two Saints, small life in distemper; brought to England by
the late Lord Bristol. As a remembrance of the artist
who painted Petrarch's beloved Laura, it is to be
wished that these two figures, the female one certainly
not wanting in grace, should find a place in the deco-
ration of some gothic mansion, or chapel, for which
they seem particularly calculated

100-100-0 MASACCIO 30 S. Dominic, head and hands distemper. From the collec-
tion of the late Honble. Charles Greville. The se-
cond age of painting dates its commencement with
Masaccio, who greatly advanced whatever relates to
the executive parts of the art. Many of his heads for
truth and expression are perhaps nowise inferior to these
of Raffaele himself

63-1-0 DITTO 31 The Last Supper. Admirable for its expressive and just-
ness of perspective, and finished like the finest minia-
ture, in distemper. This extraordinary little picture
was anciently the Door of a Tabernacle and was pur-
chased from the collection of the Villa Aldobrandini

42-0-0 SANDRO BOTTICELLI 32 The Nativity of Christ. A very interesting specimen of
the fancy of its author (who has inserted his name in
the Greek inscription, at the top of the picture) and

of the state of Italian art, about the year 1480.

It is painted in distemper, on cloth, and is one amongst several examples which might be mentioned to prove, that although the early Italian painters usually painted on board, they did not constantly pursue that method—From the Villa Aldobrandini

FRANCESCO BARTOLOMMEO DI SAN MARCO 33 Mary Magdalen, carried to Heaven by Angels. An altar picture on board, unfinished; supposed to have been painted for Leo X. when Cardinal, whose portrait is introduced in the lower part of the picture. Vasari speaks with admiration of the mastery observable in several pictures which this great artist left at his death, (in 1517) prepared with browns. One of these of superlative excellence was celebrated in the Gallery of Florence. This picture has received the artist's second coat of colour, and in some parts, especially the head of the Magdalen, is nearly finished, with a tone of colouring and lightness of pencil resembling the latter works of Guido. Raffaele, during his stay at Florence, improved in his colouring under the tuition of the Frate, to whom, in return, it is said, he taught the rules of perspective

MICHELANGELO BUONAROTI 34 Christ and the Samaritan Woman at the Well. The finished preparation for a picture, in chiaroscuro, on board; from the collection of the king of Naples, at Capo di Monte. This great Florentine artist, according to Vasari and other writers, having only in one or two instances indulged in the relaxation of oil painting, it is presumed that this undoubted specimen of his talents, intended, perhaps to be coloured by one of his scholars, may be deemed an interesting succedanium

- 26-5-0 35 Joan of Arc. A very highly finished portrait of that celebrated personage. From the Villa Aldobrandini
- 29-0-0 COREGGIO, after ... 36 Fac-simile of the celebrated Marriage of St. Catharine, formerly at Capo di Monte; executed for the proprietor, from the original, with the greatest diligence, by a Neapolitan Artist
- 33-12-0 DITTO, ditto 37 The Madona del Coniglio; in the same collection, by the same
- 35-14-0 DITTO, ditto 38 The Io in the Imperial Gallery at Vienna; same size as the original, by Henry Thompson, Esq. R. A.
- 31-10-0 DITTO, ditto 39 The Ganymede. Companion to the last mentioned picture; from the same collection, by the same
- 40-19-0 DITTO, ditto 40 The exquisite Magdalen in the Dresden Gallery, by the same; perhaps the finest copy of that celebrated picture extant
- 26 5-0 COREGGIO 41 The Holy Family. A small original picture of that great artist; formerly one of the collection of the Queen of Sweden, and afterwards in the Orleans Gallery—transferred from board to canvas
- Guineas*
270 TITIAN 42 Europa. A finished study for his larger picture of this subject formerly in the Orleans Collection, but with variations: in his latter manner, and in the finest preservation
- 26-5-0 A. CARACCI 43 Christ praying in the Garden; a cabinet picture
- SCHIDONE 44 The Madona and Child; full of grace, and finely coloured. On the back of this picture is a very curious contemporary inscription respecting it
- 0-5-0 VELASQUEZ 45 His own Portrait; slightly painted, but admirable for its spirited expression, and finely drawn—recently purchased in Spain

- 30-9-0 MURILLOS 46 Christ crowned with Thorns. This little picture, probably the study for a larger work, is replete with expression and variety of character: recently from Seville.
- 100-100-6 DITTO 47 The Flagellation. Its companion
- 25-5-0 PIETRO VECCHIA .. 48 A Warrior, half length; full of animation, and painted with prodigious boldness of pencil. Pietro Vecchia, who was one of the most celebrated Venetian painters of his time, may, perhaps not improperly, be styled the Caravaggio of that School. His pictures were often taken for the works of Giorgione, and indeed this half length, one of his best, was formerly so considered
- 25-4-0 VANDYK 49 The Portrait of a Lady; Head and Hands—in his most delicate tone of colouring
- 16-16-6 SCARSELLINO DI 50 The Judgment of Paris. This elegant artist was the first in celebrity of his time, in the School of Ferrara—He was contemporary with the Caracci; but born a few years before them. The works of P. Veronese were his model in colouring; and at Ferrara he is styled the Paolo of that School. On copper
- 26-5-0 TITIAN 51 The Portrait of a Venetian Senator in his Robes; remarkable for an acute expression, and like all the other works of Titian, finely coloured
- 35-14-0 SCHIDONE 52 The Holy Family, on board. This little specimen of Schidone's finest manner, was presented to the late Sir William Hamilton, by the King of Naples, out of the magnificent collection of Capo di Monte; which collection, it is well known, was above all others rich in the works of that admirable Modenese Artist

21-0-0 AN. CARACCI 53 Hercules reposing after his Labours. A study, with some variation, for his Fresco in the Farnese Palace at Rome

52-10-0 GIO. AND. DONDUCCI 54 A finished Sketch for his Altar Piece, one of his best works, called Mastelletta in the Chapel of the Monti Family, at Bologna: on copper, from the Orleans Collection. Mastelletta was a Scholar of the Caracci, but afterwards visiting Parma, became enamoured with the graces of Parmigiano, and the ambient hues of Coreggio. He was exempt from the servility of an imitator, but adopted the principles of those great Artists, and gained a place amongst the most successful followers of the school of Parma; to which rank this little picture would alone suffice to establish his title

9-19-16 GUIDO 55 An Apostle reading. Formerly in the collection of Sir William Hamilton

63-0-0 DITTO 56 St. Jerome. Admirable for its expression and the beauty, but at the same time boldness, with which it is pencilled; in Guido's last manner, from the Albani Palace

15-15-0 CAMIL. PROCACCINI 57 The Assumption of the Virgin, on copper. A small picture, composed with great elegance and executed with delicacy. The Procaccini were the supports of the school of Milan at a time when the Caracci flourished at Bologna

27-16-6 SCARSELLINO DI 58 The Holy Family, with the Infant St. John, on copper. FERRARA This beautiful little picture was formerly in a collection in France where it was etched by Picart, and ascribed to Ludovico Caracci. It was afterwards in the collection of that well-known Connoisseur, the late Mr. Barnard

- 36-15-0 GIACOMO BASSANO. 59 The Shepherd's Offering; in his last manner; when, like Titian, he painted, to use Ridolfi's expression, *a colpi di pennello*. The effect of the light proceeding from the Infant is most powerful—on board
- 24-13-6 PAOLO VERONESE... 60 An unknown subject, in the finest manner of the painter, figures the size of life
- 19-19-0 VELASQUEZ 61 Rinaldo, and Armida; painted with great boldness and effect
- 31-10-0 MURILLOS 62 Children at Play; formerly in the collection of the Duc de Valentinois: afterwards in that of his relative the late Lord Mazarine
- 42-0-0 TITIAN 63 The Holy Family, with St. Catharine, on pannel. A genuine specimen of that Prince of colourists at an advanced period of his life
- 25-4-0 RUBENS 64 Ferdinand of Austria on Horseback. A finished study on paper for his large picture, engraved by Pontius; in which the painter has added Allegorical Figures in the Sky, and made some other smaller alterations: purchased at Rome by the present Proprietor
- 136-10-0 ALBANO 65 The Holy Family with Angels, figures the size of life. One of his most important works, and in the finest preservation
- 175-10-0 GIORGIONE 66 The Holy Family, with St. Catharine. The genuine works of Giorgione are extremely rare; as a Colourist, he was nothing inferior to Titian, and there is a transparency, united to a vigour and richness of tone in his pictures, which few other artists have approached, and which certainly none ever excelled
- 600-5-0 TITIAN 67 The Madonna and Child, with St. Jerome. This picture seems to have been painted at the time when Titian made Giorgione his model, and is, as to force and

general tone of colouring, of a character not unlike the last described; though, perhaps, inferior to it in transparency, and less decided in its local tints. It was many years ago in the possession of an ancestor of its present proprietor.

94-10-0 NICCOLO POUSSIN... 68 Landscape and Figures; the approach to an Ancient City. The pictures of Niccolo seem intended less to captivate the eye, then to set the imagination at work, and furnish food for the mind. He is the Michelangiolo of Landscape. The classic grandeur and novelty of the scene is enhanced by the judicious introduction of the figures, some of which, at a distance, seem those of Philosophers, taking their evening walk of meditation. This picture is in Poussin's finished manner, and was formerly in the collection of M. de Calonne.

32-11-0 FURINO 69 Mary Magdalen, with the Box of Ointment. It may be sufficient, to give some idea of the character of this Artist, to state, that of all others he was considered best enabled to paint the companion to a very fine picture of Guido; for which sole purpose he was called from Florence to Venice. His pictures have, in some cases, on account of their excellence, passed under the name of Coreggio.

31-10-0 RUBENS 70 The Queen of Sheba visiting Solomon. A sketch on panel for one of his ceiling pictures; formerly in the Jesuit's Church at Antwerp. That great work was in — destroyed by fire. From M. de Calonne's collection.

36-15-0 DITTO 71 Esther and Ahasuerus; its companion
MASSOLINO DI 72 Christ disputing with the Doctors. It is supposed by the
116-11-0 FERRARA Abbe Lanzi that this extraordinary picture, together with one or two others by the same ancient artist,

were painted by him expressly for a Cardinal of the Aldobrandini family, who was Legate at Ferrara at the time when Massolino flourished. From the Villa Aldobrandini

136-10-0 GUIDO..... 73 The Infant Saviour dreaming of his Passion. Of this beautiful subject there exist repetitions; some perhaps by Guido himself, but for the most part by his school: independent of its merit, the originality of this picture is unequivocally proved by the several alterations, or, as the Italians call them, *pentimenti*, which, upon examination, it may be seen, the artist made in his picture in the course of its execution

90-15-0 RUBENS 74 Nessus and Dejanira. Rubens perhaps seldom painted so beautiful a face as that of the female figure, evidently copied from his wife Helena Foreman; the Nessus is equally admirable for its drawing and expression. As a composition upon a small scale, it may be termed not unjustly one of the most happy efforts of the artist's genius. From the cabinet of M. le Brun

52-10-0 TITIAN 75 The Portrait of Aretine. Titian was very little accustomed to paint upon so small a scale; those, however, who are enabled to execute works in large proportions, it has been often observed, find miniature an easy task; like the use of oil colours after the more laborious practice of frescoe. This little picture was brought from Venice by an eminent living artist

157-10-0 SALVATOR ROSA... 76 Jason killing the Dragon. Another picture of the same subject, by Salvator, is in the collection of a Gentleman of well known taste: both are undoubted originals; and it may not be uninteresting to state, that this picture differs from the other, which is con-

siderably smaller, although the figures are of the same dimensions. In this picture Salvator has greatly extended the landscape back ground

- 109-5-0 AN. CARACCI 77 St. Francis with Angels; in his bold Lombard manner; with his mark A. C. F. From the Balbi Palace.
- 50-16-0 TITIAN 78 A Man playing the Guitar. In his second manner; great force and truth; the hands particularly excellent
- 120-15-0 REMBRANDT 79 His own portrait. There is a very old mezzotinto of this picture, which, it is believed, is the same mentioned by Descamps, in his list of Rembrandt's pictures in France. Early in the French revolution it was brought from Marseilles to Leghorn, where it was immediately purchased by the British Consul, Mr. Udney
- 04-0-0 PIERINO DEL VAGA 80 The Shepherd's Offering. There is a prodigious mastery in the drawing and execution of this picture, which is coloured in some parts with all the delicacy of Baroccio. This great scholar of Raffaele was almost constantly occupied in great works of fresco; his easel pictures are therefore extremely rare.
- 220-0-0 GIACOMO BASSANO. 81 Jacob's Journey. This, according to Ridolfi, was above all the favourite subject of Giacomo, who, with alterations, and upon canvases of various dimensions often repeated, it. This and its companion, are perhaps the finest pair of Bassano's pictures extant. They are mentioned by Ridolfi, as being, in his time, in the Palazzo Contarini, at Venice. It was several years ago purchased by the proprietor from a Palace at Naples, and was considered by the Venetian artists in Italy, the most capital of the master. Its companion was afterwards purchased at Naples, and brought over by an English Nobleman

69-00 GIACOMO BASSANO 82 Dives and Lazarus the companion to the last described picture

99-15-0 GUISEPPE PORTA... 83 This picture, when in the Orleans collection, was erroneously styled the Rape of the Sabines: its real subject is one of the Gallantries of Castor and Pollux. The education of Porta had its commencement in the Florentine School; hence he was a learned designer. At an early age he settled in Venice, became an excellent colourist, and the great rival of Tintoretto and Paolo Veronese. The chief great public works of painting in that city were divided amongst these three, and Porta, who got a large share of them, and was at the same time perhaps less expeditious than his competitors, has therefore left very few easel pictures. He was highly esteemed by Titian

252-0-0 GUERCINO 84 A Man in Armour, supposed to be intended to represent the celebrated Scanderbeg. This picture has always been considered as one of the finest of the artist. From the Albani Palace at Rome

160-0-0 TITIAN 85 A Concert, a highly studied picture of the artist, painted about the same time with his celebrated works in the church, called *Del Santo*, at Padua. The back figure of the young woman with the guitar is perhaps inferior to nothing ever produced in the art.

106-5-0 CLAUDE 86 Landscape and Figures. The sultry atmosphere of the Italian climate, and the reflections in the water are admirably treated: the large tree in the fore ground is executed in his boldest style of pencilling

170-0-0 PARMIGIANO 87 The Virgin and Child, with St. Catharine and an Angel. From the Vitturi collection at Venice, on board. The real pictures of Parmigiano are of great rarity, since a

great part of his short life was spent, like that of L. da Vinci, in pursuits little connected with his art; and, amongst others, in a fruitless search after the Philosopher's stone. He has however left us abundance of exquisite drawings. In this picture the artist appears to have made several very notable changes, or *pentimenti*, in the progress of his work; especially in the hand of the Madonna and the body of the Christ, great part of which he had at first covered with drapery, which afterwards he judged better to make naked

Gs
390
RAFFAELE..... 88 The Vision of a Christian Knight, on pannel; from the Borghese Palace at Rome. The subject of this little picture may be termed the application of ancient Allegory to the state of Christian warfare. As in the choice of Hercules, the hero is here represented in a vision, assailed on the one side by the Pleasures of the World, whilst, on the other, he listens to the persuasive eloquence of Religion. It was probably painted some time after Raffaele's first visit to Florence, is studied and finished in every part, so as to bear the largest magnifier, and is perhaps in its kind unique

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1650
GASPARO POUSSIN. 89 A Landscape and Figures. From the Colonna Palace at Rome. Whether this rich and luxuriant scene is in every respect a real view, or whether it is a combination of the scattered beauties of nature, is difficult to determine. It may with greater certainty be affirmed, that Gaspar never painted a finer picture, and that there exist very few of his works in such perfect preservation.

100
9
300
REMBRANDT 90 Bathsheba. Though deficient in beauty, the Head of Bathsheba is not wanting in expression; she is just informed of the passion of David, and her countenance is clouded with the melancholy forebodings of its fatal consequences. For effect and colouring the merit of this picture, which is one of the Artist's most studied works, is superlative

MURILLOS 91 The Virgin and Child, with St. Ann. This picture, cut from its straining-frame apparently with a sabre, and rolled up, was, soon after the English had possession of Cadiz, brought to this country by a Gentleman in the British Service. It was probably a part of the pillage which the French troops found inconvenient to carry with them, and has evidently been the Altar-piece of a Chapel.—A friend of the proprietor, who was lately for some time at Seville, informs him that he there saw many small but indifferent copies of it. In the pictures generally seen by Murillos, he, for the most part, appears enamoured of the style and graces of Vandyke, and, though not his servile imitator, regulating himself by the same principles. In the dignified sobriety of this group, he seems rather the follower of a Raffaele, or a Bartolommeo, especially in the draperies and style of composition: the characters, it is true, are not ideal, but they are well selected models of Andalusian origin, executed in a grand and simple manner

400
ANDREA DEL SARTO 92 Charity. This artist, as is well known, having been some time employed at the Court of Francis the first, obtained from that monarch the permission to re-visit Florence, and at the same time a considerable sum of money to lay out in works of Art for his Gallery;

upon a most solemn promise of speedy return. Overcome, however, by the importunities of his wife, he dissipated the King's money, and never returned to Paris. This, in the latter part of his life, was the source of many bitter reflections, and he earnestly desired to be reconciled to himself, and to Francis. As these circumstances gave rise to the execution of this capital picture, the following extract from the latter part of Vasari's life of Andrea, may not be improperly introduced.

“ About this time Gio. Battista della Palla, having
 “ purchased all the excellent pictures and statues
 “ which he was able, causing those to be copied
 “ which he could not obtain, had despoiled Florence
 “ of a vast number of fine works of Art, that he
 “ might enrich an apartment of the King of France.
 “ He therefore, wishing that Andrea might once more
 “ be received into the favour and service of the
 “ King, ordered him to paint two pictures. In one of
 “ these Andrea painted Abraham about to Sacrifice
 “ his Son, and that with such diligence, that it was
 “ judged he had never before done any thing surpassing
 “ it: which picture, after the death of Andrea, and
 “ the imprisonment of Gio Battista, was bought by
 “ Filippo Strozzi, who gave it as a present to Sig.
 “ Alfonso Davalos Marchese del Vasto, &c.”—This
 picture is now in the Dresden Gallery. “ In the other
 “ he painted a most beautiful Charity, with three
 “ Children; and this was purchased from the widow
 “ of Andrea by Domenico Conti, the painter, who
 “ afterwards sold it to Niccolo Antinori, who preserves
 “ it as a very fine work, which it really is.” This

Conti was the scholar of Andrea, and after the death of his master, gratefully raised a monument to his memory. How the picture found its way to France is not recorded, and indeed the French writers, from the circumstance of Andrea's having been some time at their court, erroneously suppose it was executed there.

M. Lepicie, in his catalogue of the King of France's Collection, relates, that this picture being found much worm-eaten, was removed from the board by the celebrated Mr. Picault (the inventor of the method) and transferred to canvas, or rather fine cloth: he adds, " Et la restanration s'est faite avec un succes
 " etonnant; car le tableau est actuellement sur toile,
 " sans qu'on puisse s'apercevoir de l'operation en
 " aucun endroit: il n'a pas souffert la moindre alteration, ni dans la partie du dessein, ni dans celle de
 " la couleur." How the picture, which was brought from France to Dublin many years ago by the Attorney General Tyndale, as its present owner has been informed, found its way out of the Royal Palace, it is not now possible to explain: it is however well known, that the French King's Pictures were, in consequence of alterations in the Palace, for many years heaped together, with their faces to the wall; and that some other fine pictures of that collection have since been missing.

It is, according to Vasari, the only picture Andrea ever painted of the subject, except a Frescoe in a Cloister at Florence

FINIS.

